



STAN GETZ

The Girl From Ipanema

THE BOSSA NOVA YEARS

*Featuring Antonio Carlos Jobim • Joao Gilberto
Astrud Gilberto • Charlie Byrd • Luiz Bonfá
Laurindo Almeida • The Gary McFarland Orchestra*



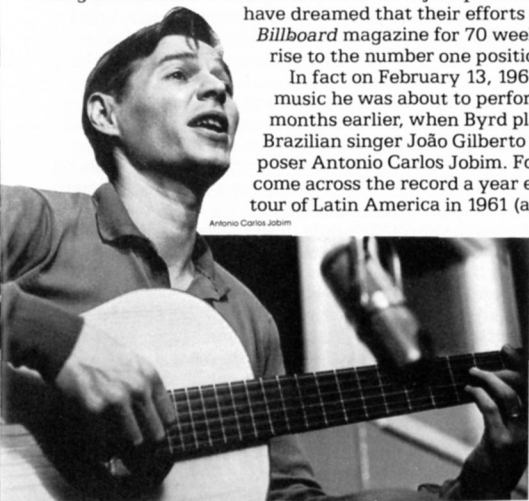
On February 13, 1962, tenor saxophone in hand, Stan Getz boarded the shuttle flight from New York City to Washington, D.C. He was traveling with producer Creed Taylor, and together they were going to meet with guitarist Charlie Byrd — a longtime resident of the capital city — at 16th and Harvard Streets N.W., where the All Souls Unitarian Church is located. The outing's purpose was not religious: connected to the church is an acoustically superior structure called Pierce Hall, and it was there that Getz, Byrd, and several of the guitarist's sidemen spent the next two hours making history.

Certainly, neither Getz nor Byrd could have guessed at the momentous nature of the occasion. After all, the music at Pierce Hall — gentle, airy, quiet, insistent — was unlike anything being played or heard in the U.S. at that time. And the record industry had shown no interest whatsoever in recording or releasing these new sounds from another continent. Neither Getz nor Byrd could have predicted that the resultant album, **Jazz Samba**, would receive a five-star review in *down beat*; neither of them would have believed the suggestion that one of the songs *Desafinado* was destined for a “best jazz performance” Grammy. And no one could have dreamed that their efforts would land them on the pop chart of *Billboard* magazine for 70 weeks, during which **Jazz Samba** would rise to the number one position.

In fact on February 13, 1962 Getz knew almost nothing about the music he was about to perform. He had first heard it only a few months earlier, when Byrd played for him a record featuring the Brazilian singer João Gilberto and the songs of the Brazilian composer Antonio Carlos Jobim. For that matter, Byrd himself had only come across the record a year earlier, during his state department tour of Latin America in 1961 (although he spent the better part of

that year incorporating these songs into his performances at the Showboat in Washington).

But two decades later, Stan Getz had no trouble remembering his reaction to the Brazilians' music: “I immediately fell in love with it.” He also recalled that “Charlie Byrd had tried to sell a record of it with I don’t know how many companies, and none of ‘em wanted it. What



Antonio Carlos Jobim

they needed was the voice — the horn.

"And so we went into that church in Washington and recorded the **Jazz Samba** album. That's the one that kicked it off."

The "it" in question was America's mania for bossa nova, a music of rolling melodies — subtle, long-limbed, and often at least faintly melancholy — rather incongruously tied to that now-famous beat: asymmetrical and danceable, and really a layering of rhythms derived from the traditional samba. The term itself comes from an intriguing Brazilian expression. In the U.S., "bossa nova" has been translated as "something hip and new," and the English translation of a book on Jobim suggested that "'bossa nova' means 'new trend,'" but neither of those quite catches it. In 1989, Jobim himself set the record straight:

"In Portuguese, a *bossa* means a 'boss' — a protuberance, a hump, a bump. Like you have the *bossa* of Notre Dame. And the human brain has these protuberances — these bumps in the head. These convexities correspond to the concavities of gray matter in the brain.

"So if a guy has *bossa* for something, it is literally a bump in the brain — a talent for something. To say that he has a *bossa* for guitar would mean that he has a genius for guitar. So it has come to mean a *flair* for something — and *bossa nova* was a 'new flair.' I believe I was the first guy to write about bossa nova, in the liner notes to João Gilberto's album; I used 'Bahiana bossa nova'."

That phrase translates as "the new flair from Bahia," referring to João Gilberto's home state; within almost no time, the coinage had become a routinely misused Brazilian phrase. Jobim recalls that "when bossa nova exploded in Brazil, they started to call everything 'bossa nova.' This is a bossa nova airplane, this is a bossa nova refrigerator, bossa nova shoes — I still have the commercials using the term for everything. It's become a practically useless expression."

But the music proved to be anything but useless — particularly in the career of Stan Getz. **Jazz Samba** splashed across the U.S. and initiated a torrent of recording activity for the tenor man. In the 13 months following the Pierce Hall session, Getz recorded another four albums, all of them devoted to bossa nova; each presented a splendid collaboration with different musicians, and none of them received less than four stars in *down beat*. Toward the end of this jazz/pop tidal wave came the galvanic **Getz/Gilberto** album: the summit meeting that united Getz with João Gilberto and the genius Jobim, the two men whose music Getz and Byrd had emulated at Pierce Hall. In the midst of spending 96 weeks on the charts, from the summer of '64 through the spring of '66, that album won four Grammys, for best album, best single (*The Girl From Ipanema*), best jazz performance, and best engineering. **Getz/Gilberto** showed it had an undeniable bossa for eliciting both popular and critical acclaim.

All this led to a level of celebrity that caught even Getz—one of the most respected, even lionized saxophonists of the post-bop era—somewhat unaware. He had suddenly become more than a jazz great; now he was an important force in pop music, too. (Not bad for a man whose audience rapport was once compared to “a muted imitation of a piranha.”) His impri-mateur helped Jobim find an enthusiastic audience in the U.S., and also made a star of a young Brazilian woman, who had never performed in public, named Astrud Gilberto.

There had actually been a few faint rumblings of what was to come. In 1960, Capitol Records issued the first bossa nova album in the U.S., *Brazil's Brilliant João Gilberto* (the one with Jobim's liner notes). The album had originally appeared on Odeon, the Brazilian label which in 1958 had released João Gilberto's debut record, *Chega de Saudade* (a Jobim composition). That same year, 1958, John Coltrane recorded a dark, pulsing version of *Bahia* (written by Ary Barroso), the song that Getz and Byrd would later use to close **Jazz Samba**. But most important, 1958 marked the release of the film **Black Orpheus**, with music by Jobim and Luiz Bonfá.

Black Orpheus did not begin its existence as a film: this retelling of the well-known Greek myth, set in contemporary Rio, had first appeared as an experimental theater piece in 1956, with a score by Jobim. The production was hailed as a cultural watershed of postwar Brazil, and consequently provided major exposure for the fresh ideas of its then-29-year-old composer—ideas too young to have earned any official designation, but still distinctive and daring enough to have sown controversy among Brazilian music's old guard.

Two years later, the film version of **Black Orpheus** thrust these new sensibilities onto screens across Europe and the Americas; within another year, the music had gained not only a following, but also its distinctive name. And it had gained a distinctive composer in Bonfá, whose new songs for the film included the infectious *Samba de Orfeo* and the score's highlight, *Manha De Carnaval* (which would later appear with English lyrics as *A Day In The Life Of A Fool*).

Then came the penultimate bossa nova boost. In 1961, the U.S. State Department sponsored the “American Jazz Festival” in Rio. This all-star grouping of U.S. musicians included (in addition to Charlie Byrd) Roy Eldridge, Kenny Dorham, Zoot Sims, Al Cohn, Tommy Flanagan, Jo Jones, and Chris Connor, and while in Brazil they did a great deal of listening; most of them returned to the States, Brazilian records in hand, singing the praises of this new “jazz samba.”

So in June of 1962, when the album **Jazz Samba** was released, there was a small but influential foundation in place for the towering musical edifice about to be constructed. For with bossa nova came what can only be described as the bossa nova *craze*. Articles spilled into the

major U.S. newsweeklies; the music press brimmed with reviews, commentary, and debate over what was and wasn't "authentic" bossa nova. In the last six months of 1962, dozens of bossa nova albums were released in the U.S. — one report said there were 25 in October alone — including works by Coleman Hawkins, Herbie Mann, and trombonist Curtis Fuller, all of whom had been on the State Department tour. In addition to the fairly serious efforts, pop-tune imitations deluged the market, while the novelty angle reached its own nadir with bandleader Horace Diaz's *Dixieland Bossa Nova*, representing the last word in stylistic exploitation.

By the end of the year, critic John S. Wilson could write of "bossa nova discs pouring in through windows and the cracks in the floor." The music swept over the U.S. like the waters of March, warm and felicitous, and eventually becoming an uncontrollable flood that would leave its mark on this country's music scene forever.

But why? one wonders. What was it about bossa nova, and about the U.S. in the early 60s, that made them so well-matched? Perhaps the music mirrored the irrepressible optimism that was awash in the land: our young and shining president had yet to be shot, we didn't yet know the things our government wanted to keep from us, and the sunny continent "south of the border" hadn't yet become a trouble spot to be feared and shunned.

Or was it strictly the *musical* climate that made bossa nova so welcome? Getz himself offered that explanation in 1964, in his liner notes to **Getz/Gilberto**:

"The songs of João Gilberto and Antonio Carlos Jobim came to America like a breath of fresh air. Their music arrived here when anemia and confusion were becoming noticeable in our music to anyone who knew enough to be concerned. The desperate craze for innovation had been overextending itself."

Clearly, Getz had little use for the avant-garde — the "new" thing of early-60s jazz. Nor was he very fond of efforts to intellectualize the music. "Jazz literature was becoming increasingly pompous, complex and chauvinistic," he continued, "theorizing and analyzing itself into a knot. Musical groups were disintegrating into an every-man-for-himself egomania. Soloists and sidemen were engaged in endurance tests of repetitious and/or outlandish endeavors. Sometimes they lost the audience.

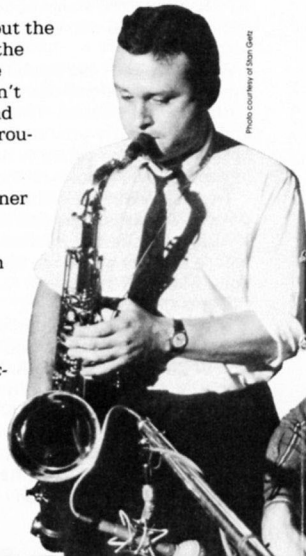


Photo courtesy of Stan Getz

Worse, they often lost musical contact with one another....

"Then came the music of these Brazilians with an impact much the same as the one caused by the child's classic comment in H.C. Andersen's *The Emperor's New Clothes*. If for nothing else the music world is indebted to them for exposing 'the emperor' in all his nakedness."

All of which leads to another question: What was it about the bossa nova and about Stan Getz that made *them* so well-matched? Why was Getz, above all the others who tried their hands at bossa nova, so comfortable with this newly imported music?

To begin with, Getz shared several of bossa nova's key virtues. His sound, with its yearning middle register and urgent, crying high notes, was perfectly suited to the bittersweet sentiments of the Brazilian songwriters. And their indelibly strong melodies couldn't help but find a friend in Getz; his penchant for strong melody has been one of the saxophonist's three great gifts from the start of his career. (Another is his deceptively fragile sense of swing, which is in fact indestructible; the third and most recognizable is his tone, which serves as the base of this triad.)

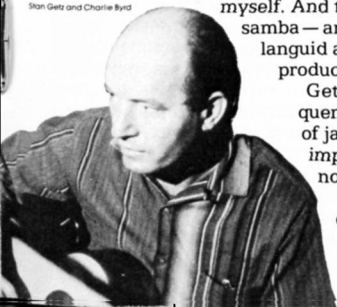
More to the point, though, was that Getz and the Brazilians were articulating a shared musical philosophy, which itself represented their similar approaches to the business of living. Getz and Jobim had each discovered the *cool* — not the phoned-up hipsterism that word often connotes, but the real thing. Both had come to view the world from a slightly detached stance, understanding that passion and reflection are not mutually exclusive, and each had found a unique way of translating that into music.

What's more, Getz and his fellow "cool school" musicians had actually had an impact on Jobim. As Getz tells the tale, "In the early 50s, Jobim and Gilberto listened to records of the progenitors of the cool school — which were Miles Davis and myself. And they took the traditional samba, which is hot music — street samba — and put in the harmonies that we used in cool jazz, and the languid approach we used, and out came the bossa nova. So it's a production of both North and South America."

Getz's analysis represents the northern hemisphere's most frequently heard version of bossa nova's birth. But like the old story of jazz traveling up the river from New Orleans, it lacks some important details — nuances that Jobim, the father of bossa nova, can provide.

Jobim — who in 1968 stated that "bossa nova has influenced jazz much more than jazz has influenced bossa nova" — conjures up an independent Brazilian campus of the cool

Stan Getz and Charlie Byrd



school, circa 1952. "I really think that the cool school was there," he says, "because there was a reaction in Brazil at the time against the pompous: the tango singers, the bolero singers, that were very, you know, 'projecting' their beautiful voices.

"And also, in the early 50s we listened to cool jazz.... There was an album, *Miles Ahead*, Miles Davis with Gil Evans, that we used to listen to; I believe that João Gilberto, when he sings, has a big influence from these guys. It was the sound, the culture—the cool."

But *Miles Ahead* was one of very few "modern jazz" albums available to the young Jobim. "In Brazil we didn't have much access to the real jazz albums. We would only get big bands, like Tommy Dorsey; nobody listened to Charlie Parker, you know—only a few rich people who had access to foreign culture, people who traveled, who spoke English, who spoke French. Later, in the late 50s, we listened to the records of Gerry Mulligan and Chet Baker, and also Pete Rugolo, and the big bands like Stan Kenton." But, Jobim points out, there wasn't a conscious attempt to graft the harmonies of cool jazz onto the Brazilian beat: "The harmonies that we used are very simple harmonies—major chords, minors, with a seventh, with a ninth. They are found anywhere, they have been around for the whole century." Bossa nova was not really an offshoot of cool jazz; rather, it was a sympathetic response to the same stimuli. Its sensibilities made bossa nova a foreign cousin of Getz's own music; no wonder he took to these new sounds with the natural grace of a dolphin on the open sea.

And perhaps there was something else going on, something that had nothing to do with the music per se. Do you trust in astrology? There are those who would make a great deal of the fact that Getz and Jobim are zodiacally linked, these two Aquarians born in 1927; suffice it to say that at birth they were separated by eight days and several thousand miles, which proved to be much closer than anyone would have thought.

By his own count, Stan Getz has released more than 100 records under his own name. This package brings together only five of them: the albums originally called **Jazz Samba, Big Band Bossa Nova, Jazz Samba Encore, Getz/Gilberto, and Getz/Almeida.** A small percentage, perhaps—yet taken as a group, they describe what, for many musicians, might have been an entire career.

In addition, this set includes ten historically noteworthy selections not contained on the albums named above. One of them is a recently discovered big band performance, *Tribute To Stan*, possibly recorded in 1965, which has never before appeared on either LP or CD. Three of the tracks, unissued at the time they were recorded, date from Getz's historic Carnegie Hall concert of October 9, 1964. This concert matched the Getz Quartet—featuring a 21-year-old Gary Burton—with João and Astrud Gilberto at the height of their collective popularity. The Verve album *Getz/Gilberto #2* chronicled this performance, but in limited fashion:

it featured one side of João Gilberto in a trio setting and one side of Getz's group. This new material is from the set that closed the concert, in which the Americans joined forces with the Gilbertos.

Also included are six performances from earlier that same year, when Getz brought his quartet and Astrud Gilberto to New York's famous Cafe Au Go Go. Although the album **Getz Au Go Go** has always been considered a conventional "live" recording, new evidence suggests that at least some of the recording was post-produced in studio (see the archival note that follows this essay). In any case, these additional performances from 1964 complete the book on Getz's bossa nova years.

The music in this package represents an almost unique experience in the history of American music. Not since the Swing Era of the 1930s had jazz and popular music met on such a harmonious middle ground; never again would critically acclaimed jazz recordings reach such heights of commercial success. It was the best of two worlds. And not incidentally, it provided some of the most marvelous saxophone work from this most marvelous of saxophonists. Romantic, impassioned, inspired to scale breathtaking peaks of melodic invention, Getz played with consistent brilliance throughout this period. The evidence is found on nearly every track, scattered with near-shameless profligacy from session to session.

This collection appears in 1989, which is the silver anniversary year of *The Girl From Ipanema*, the runaway hit from **Getz/Gilberto**. (The Girl herself was a young and languid teenager who, on her daily walk to the beach, often strolled past the bar where Jobim and lyricist Vinícius de Moraes met to discuss life and music. Today, the Girl from Ipanema—Heloisa Eneida Pinheiro—is 43 years old, an actress, TV talk show host, and mother of four. But 25 years ago, she inspired a worldwide love affair.)

In August of 1962, five months after the release of **Jazz Samba**, Stan Getz returned to the studio in a new setting for bossa nova—that of a fully-instrumented jazz orchestra arranged and conducted by the much praised young Gary McFarland, only 28 at the time of this recording. In addition to several McFarland compositions, it offered U.S. audiences a reprise of the sprightly *One Note Samba*, which Getz had played with such clarity and invention on **Jazz Samba**. It also introduced to American audiences two of the most durable additions to the Brazilian songbook: the mournful *Manha de Carnaval*, by Luiz Bonfá, and Jobim's *Chega de Saudade*. The title means "Too Much" *Saudade*, which is a peculiarly Brazilian term for a mixture of bittersweet longing and happy nostalgia; it later gained English lyrics and the title *No More Blues*.

It was this tune, featuring Doc Severinsen on trumpet and Bob Brookmeyer on trombone, that attracted the most attention. McFarland called it "one of the best-constructed songs I

have ever heard," and the arrangement was singled out by *down beat* reviewer Don DeMicheal—who called the entire affair "one of the most *musical* albums" he'd ever heard, and remarked that "Getz's melodic gift was never more evident."

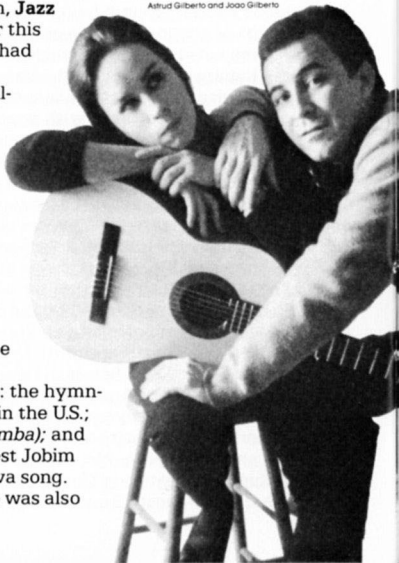
The project evolved with the general felicity that seemed to distinguish every aspect of Getz's bossa nova years. Shortly after the release of **Jazz Samba**, Getz asked McFarland to write an album for him; it turned out that McFarland was already a fan of bossa nova, having heard that first U.S. album by João Gilberto in 1960. Recalls Getz: "I just thought Gary was a great writer. He knew how to leave space, knew how to *not* use every instrument at all times, and he fell in love with bossa nova; so I just said, 'Go ahead.' When you trust a writer, you don't want to hamper him by putting in your ideas. He knows what you can do, and you believe in him."

Another five months went by before the next album, **Jazz Samba Encore**, was recorded in February of 1963. For this one, Getz was teamed with guitarist Luiz Bonfá, who had collaborated with Jobim for the film score of **Black Orpheus**, and who was the second most famous Brazilian composer of the period.

"I think Bonfá came to New York, and somebody introduced me to him," Getz explains. "He's a virtuoso. He was with Maria Toledo, this blind girl, and we just went into the studio." Getz was by this time regarded as the prime U.S. interpreter of Brazilian music, and it was apparently just that easy for a chance meeting to produce a major album. (One example to the contrary was the album Getz planned to record with Baden Powell, the powerhouse black Brazilian guitarist; Powell actually moved in to Getz's house for a while, to facilitate the project, but it never took off.)

Once again, several memorable songs were debuted: the hymn-like *Insensatez*, which would become a pop standard in the U.S.; the happy-go-lucky *So Dança Samba (I Only Dance Samba)*; and *O Morro Nao Tem Vez*, one of the moodiest and loveliest Jobim melodies, and the first "politically relevant" bossa nova song. (The title means "The Slums Have No Chance.") There was also

Astrud Gilberto and João Gilberto



Bonfá's *Menina Flor*, a soaring melody that would prove especially versatile—sung by Toledó, it is resolutely pure, and yet Bonfá later recorded a big band version that is downright rollicking—and his haunting *Ebony Samba*, which appears on this reissue in both its original version and an alternate.

Jazz Samba Encore represented an important step for Getz: it was the first of his bossa nova albums to include Brazilian musicians, and the first to feature a vocalist. The initial **Jazz Samba** album, with Charlie Byrd, now sounded tame, even derivative; here at last was the real stuff. It sold well at the time—indeed, it lasted three months on the *Billboard* chart—and it has continued to be a durable favorite. But for some listeners, it had arrived a bit late. When **Jazz Samba Encore** was released in March of '63, the bossa nova craze was a year old and at full tilt; there were so many poor imitations that the genuine article had trouble getting a fair hearing. Critic John S. Wilson liked the album but was tired of the genre: reviewing the record in *down beat*, he wrote, "If this had been one of the early entries in the bossa nova fad, it could be hailed as something wonderful" (although he presciently added that "ten years from now it will possibly sound better").

Such was the climate when João Gilberto, his wife Astrud, and Antonio Carlos Jobim—"Tom" as he's affectionately known in Brazil—arrived in New York to finally perform with the man who had popularized their music in the U.S.; they also brought the superb and subtle bossa nova drummer Milton Banana. Their visit was Getz's idea. As he remembers it, he had become intrigued with meeting Gilberto and Jobim right after he began recording bossa nova; now, in the spring of 1963, he was bringing them to New York for a concert at Carnegie Hall and a chance to record collaboratively.

Here at last was João, the near-legendary whisperer of Portuguese lyrics—the man who Miles Davis said "would sound good reading a newspaper"; the man whose relaxed vocal style, the correlative of Getz's tenor sound, had originally carried the bossa nova to the people of Brazil. Yet to the record-company decision-makers, this seemed just another bossa nova date, one more straggler on a rapidly decelerating bandwagon, and Getz had to argue vociferously for the record's release. It was just too obvious that the fad had peaked.

This was true. The bossa nova *fad* was over. The music at its center, however, still retained its validity, and for the next two years, the record-buying public made that point terrifically clear. Buoyed by *The Girl From Ipanema*, soaring on the high drama of *O Grande*

Amor, anchored by the definitive version of *Desafinado* and the debut of the standard *Corcovado*, **Getz/Gilberto** became the best-selling jazz album up to that time, and proved the wisdom of this statement by Gene Lees (who also supplied English lyrics to many of Jobim's songs):

"When the fad was over," Lees wrote in the original notes to **Getz/Gilberto**, "and the takers had gone on to other things, everyone thought bossa nova was dead. One group thought so because they weren't making so much money on it now; we who loved the music thought nothing so lyrical and exquisitely subtle could survive so brutal a treatment. Both groups underestimated the vitality of bossa nova."

Getz not only had to fight for the release of the album; he also recalls having to lobby strongly for the inclusion of Astrud Gilberto on the date. "Gilberto and Jobim didn't want Astrud on it," he recalls; "Astrud wasn't a professional singer, she was a housewife. But when I wanted translations of what was going on, and she sang *Ipanema* and *Corcovado*. I thought the words in English were very nice. Of course, João couldn't sing in English, and Astrud sounded good enough to put on the record. Those guys said, 'Gee, she's not a professional'; I said, 'Let her sing a chorus or two.' And that was a catalyst — her singing the English lyrics. That made it a huge hit worldwide. And that rhythm section: I mean, those guys swing, but they don't shove it down your throat. They're underneath you, but they swing hard." The blend of material, musicians, and the magic of meeting had created an album of nearly transcendental appeal.

Less than two weeks after the recording of **Getz/Gilberto**, the saxophonist entered the studio one more time, to record an album with another Brazilian original, guitarist Laurindo Almeida. The same careful planning that marked the earlier albums was in place for this one, according to Getz: "I think it was just that I ran into Laurindo, and he praised me for the bossa nova, and I said, 'Hey, you're Brazilian' — even though he'd been here for 15 years — and we made an album. You'd be surprised; that record still sells." It turned out to be an expensive production nonetheless: during a break in the session, Getz locked his tenor in the trunk of his car and returned to find it had been stolen. He had to finish the date on a borrowed horn and mouthpiece.

There is much to recommend this last of Getz's bossa nova recordings, particularly in the depth and intensity of the rhythm section: unlike Luiz Bonfá, Almeida is not much of an improviser, but he can match Bonfá for sheer technical virtuosity. Getz's extraordinary solo on *Menina Moca* — a model of passion and structure in balance — sets the pace. Almeida's *Winter Moon* would become a minor standard, and Jobim's *Outra Vez*, a bossa nova warhorse composed in the early 50s, was nonetheless new to most U.S. listeners. The session included

another version of Jobim's *Corcovado*, which did not make it into the original release but has been included here.

By this time, though, Getz had begun to reassess his attachment to Brazil. Bossa nova did not reappear in his music until 17 months later, when, in August of 1964, he recorded the "live" album at the Cafe Au Go Go, featuring his quartet and Astrud, who worked with the band for a brief time. Six of those tracks have been added to this compilation. Two of them simply and lovingly reprise earlier bossa nova memories, such as *Corcovado* and *One Note Samba*, while *Eu E Voce* and the tripping, whimsical *Telephone Song* were new to the repertoire. Getz and Astrud also applied their bossa nova experience to the American popular songbook, in an airily wonderful version of *It Might As Well Be Spring*, and they offered up *Only Trust Your Heart*, which they also performed onscreen in *The Hanged Man*, a Donald Siegel film from that year. (On the original LP, this song was wrongly titled *Never Trust Your Heart*, and also wrongly credited to composer Nikolaus Brodsky. It was actually written by the indefatigable jazz legend Benny Carter.)

Finally, in October of 1964, came the second Carnegie Hall concert, starring Getz, Astrud, and João Gilberto. It was a special affair, eagerly anticipated by the public, and reviewed favorably in the *New York Times*. Included here are three performances from that concert, presenting a synthesis of Getz's two musical personae, the straight-ahead cool bopper and the popular foreign adventurer. *Eu E Voce (Me And You)*, a pretty enough song, is most memorable for Getz's solo, which seems to pick up speed and explode at the climax; *Corcovado* is a particularly balanced rendition; and failure to include the music's guardian angel, *The Girl From Ipanema*, would have been unthinkable.

But after that, bossa nova figured little in Getz's work. Even during the period leading up to the Carnegie concert, Getz's public appearances featured few if any bossa novas. "Maybe one a night," he says now, "and never one of the two famous ones," those being *Ipanema* and *Desafinado*. It wasn't until 1965 that he even visited Brazil for the first time—and not to play the music heard on these discs. "I went to represent this Arthur Penn movie that Warren Beatty starred in, *Mickey One*. (Getz plays throughout the film's soundtrack, now a collector's item on MGM Records.) I never went there for bossa nova; when I go to Brazil, I play jazz music. Would you go to the source and play your version of it? The bossa nova might have brought my name to Brazilian people, but I think they want to hear my jazz. The promoter down there told me that. He said, 'Don't you play one bossa nova. You play jazz.' And he was right."

compositions have popped up on hundreds of other LPs, while such Brazilian artists as Tania Maria, Milton Nascimento, Ivan Lins, Djavan, Toninho Horta, and Nana Vasconcelos have

found the ears of U.S. listeners. The latest wave crested with the 1987 release of the Manhattan Transfer's *Brasil*, and has ushered in Stateside recordings by established Brazilian artists. Things change. Tom Jobim, whose prolific and continually evolving output marks him as one of the century's great composers, now lives in New York City, far from his treasured Ipanema.

Taxed and relaxed in his well-lit Manhattan apartment, with its towering overview of the city, he explains that he really can't work all that effectively in Rio, because of the demands that celebrity places on his time. And besides, he continues—this man who put to music Vinicius de Moraes' message that "the slums have no chance"—the crime rate in Rio has skyrocketed. Rio, says Jobim, now suffers as many murders as New York. He figures that between his two favorite but dangerous world capitals, he might as well spend most of his time in the one where he can raise his new family and write his music. The songs still pour from him, as demonstrated by his 1987 Verve album *Passarim*. It featured his grown son Paulo, who has toured in Astrud Gilberto's band.

In the last quarter-century, Stan Getz has continued to grow as well. He has busied himself with a dizzying array of projects and personnel, including a late-80s stint as an artist-in-residence at Stanford University. And occasionally, the Brazilian connection has been reestablished. For a short time in 1968, his touring combo included a young woman from Rio by the name of Flora Purim. During that time, Getz was living in Spain; when he returned to the U.S. in 1971, he assembled a band of young sidemen led by pianist Chick Corea. Corea's compositions, some of which sported a pseudo-Spanish lilt, were perfectly suited for the newly repatriated Getz. But even stronger was the Brazilian influence on such Corea songs as *Captain Marvel*, *Day Waves*, *Times Lie*, and *500 Miles High*, all of which debuted on Getz's Columbia album *Captain Marvel*. The Getz group also starred Tony Williams, Stanley Clarke, and the Brazilian percussionist Airto Moreira—who by this time had married Flora Purim.

Then, in 1975, Getz and João Gilberto reunited for the album *Best of Two Worlds*, which also contained several important new Jobim compositions (including *Waters of March*). The mix is heavier, the arrangements more tied to North America than in the past; but Gilberto's voice, and the stunning variety of wondrous new songs, recall the earlier meeting. If nothing else, the album reminded U.S. listeners that Brazil remained rich in songwriting talent; but it also reasserted Getz's mastery of the form, in a series of solos as arresting as those in 1963.

There can be no doubt of the impact those first recordings have had on the jazz world. Since the early 70s, artists as diverse as Phil Woods, Wayne Shorter, Sarah Vaughan, McCoy Tyner, Mark Murphy, Ella Fitzgerald, Herbie Mann, Helen Merrill, and David Amram have brought forth projects devoted to the music of Brazil. Brazilian (and Brazilian-influenced)

(Hermeto Pascoal, for instance) and young bucks (guitarists Ricardo Silveira and keyboardist Marcos Silva).

Perhaps most important have been the late-80s recordings by Pat Metheny, who has boldly incorporated major elements of Brazilian and Argentinian music to arrive at a virtually seamless fusion of northern and southern hemispheres—a unique and truly “American” music. Metheny grew up in Lee’s Summit, Missouri, which is about as far removed from Rio’s pristine beach as you can get; but in light of current developments, is it really surprising when he explains that, at the age of nine, his imagination was fully captured by *The Girl From Ipanema*? The Getz recordings from the early 60s remain the landmark meeting. The Brazilian-American connection was established in those years, and when others sought to explore the music of South America, the precedent was there.

Since 1975, only the occasional Brazilian song—such as Luiz Eca’s *The Dolphin*—has nosed its way into Getz’s repertoire. The years chronicled here, though fondly remembered, belong firmly to the past. But they were heady times, times of great commercial success, of artistically superior partnerships, and of music that refreshed the soul. They were years that earned Getz the respect of those who knew and understood Brazilian music: Sergio Mendes is said to have told him that every Brazilian musician who made a living from the bossa nova should kiss Stan’s feet. It was a brief era that made Stan Getz the best-known jazzman in the western world, and it gave him the freedom to pursue his music wherever it would take him.

Blame it on the bossa nova.

—Neil Tesser

Neil Tesser is a Chicago writer and broadcaster who annotated the LP reissue of this music in 1984. He has revised that original essay—which received a Grammy nomination (Best Liner Notes) in 1985—for this package, making use of updated information and new interview material.

TECHNICAL & DISCOGRAPHICAL COMMENTS FROM PHIL SCHAAP

In my role as researcher I am asked to find additional material and the best sound source for known recordings. In many respects this project was a nightmare. Thankfully, however, a couple of my finds made dreams come true.

In some ways the 1960s are a low point in audio history. For one thing, it was the age of pseudo stereo. It was also the dawn of multi-track recordings and "post production." Perfect original recordings were retooled with special electronic effects that were not true enhancements. This mistake was compounded when the original tapes were discarded upon a project's completion, with only the flawed "produced" reels kept on file. Another tragedy of the time was the gradual implimentation of tape stocks that tend to dry out and flake off their plastic base.

Many of these problems have marred previous issues of Stan Getz's Bossa Nova recordings, but I was able to find superior sound sources for nearly all items and, *yes!*, the long lost 30IPS multi-track tape of the big hit, *The Girl From Ipanema* as well as three session mates. There was also the find of 3-track stereo originals for the **Big Band Bossa** album with Gary McFarland, and the rescuing of *Tribute To Stan*, (our only audio documentation of the proposed collaboration of Baden Powell with Stan Getz).

I did not find much original tape for **Getz Au Go Go**, but I did unravel a mystery. Clearly something was up when Verve decided to follow up the triumph of *The Girl From Ipanema* with a second recording of Stan Getz and Astrud Gilberto. Verve recorded her with Stan at the Cafe Au Go Go. They recorded her with Stan at the legendary Carnegie Hall Bossa Nova concert. *And* they recorded the two using the very same songs in the studio! The "post production" decision was to use the studio material with phony applause, claiming it came from the live **Au Go Go** date... NOT SO. This set all but eliminates this gaffe.

Stan Getz appeared with his new group at the Cafe Au Go Go in Greenwich Village during May 1964. The gig ran from May 1-31, 1964. The recording was done on May 22, '64 *not* June '64 which has long been listed. Astrud Gilberto appeared with this unit for at least two weeks. Ben Webster(!) was the special guest on May 28, 1964. On October 6, 1964 – and perhaps on other dates as well – Astrud Gilberto recorded with Stan Getz in the studio, remaking the songs she had sung with Getz at the Au Go Go and would sing three days later with Getz at Carnegie Hall. The studio material and the Carnegie Hall recording are what have survived.

– Phil Schaap

Phil Schaap has been labeled the "Dean of Jazz Radio" by The New York Times and was the producer of the 10-CD boxed set, Bird: The Complete Charlie Parker on Verve for which he performed remarkable feats of audio restoration.

STAN GETZ' BOSSA NOVA on the POP CHARTS

	Release Date	Entered Chart	Highest Position Reached	Weeks On Charts
Billboard Hot 100 (Pop Singles)				
Desafinado (Verve 10260)	6/62	9/29/62	15	16
The Girl From Ipanema (Verve 10323)	4/64	6/6/64	5	12
Billboard Top LPs				
Jazz Samba (Verve V6-8432)	4/62	9/15/62	1	70
Big Band Bossa Nova (Verve V6-8494)	10/62	12/22/62	13	23
Jazz Samba Encore (Verve V6-8523)	3/63	5/18/63	88	11
Getz/Gilberto (Verve V6-8545)	3/64	6/6/64	*2	96

Stan Getz/Laurindo Almeida (Verve V6-8665, the last of the five original bossa nova albums included in this collection), although recorded in 1963, was not released until October, 1966, and did not reach the charts. Getz Au Go Go (Verve V6-8600), which is in part a bossa nova album, was released November, 1964. It entered the charts on 12/19/64, reached #24, and remained on the charts for 46 weeks.

*The only reason that Getz/Gilberto was not a #1 Pop album like Jazz Samba is that the Beatles virtually monopolized the #1 position throughout 1964.

DISC ONE

- 1 DESAFINADO** 5:50
(Antonio Carlos Jobim - Newton Mendonça)
- 2 SAMBA DEES DAYS** 3:32
(Charlie Byrd)
- 3 O PATO (THE DUCK)** 2:29
(Jayme Silva - Neuza Teixeira)
- 4 SAMBA TRISTE** 4:44
(Baden Powell - Billy Blanco)
- 5 SAMBA DE UMA NOTA SO
(ONE NOTE SAMBA)** 6:10
(Antonio Carlos Jobim - Newton Mendonça)
- 6 E LUXO SO** 3:41
(Ary Barroso - Luiz Peixoto)
- 7 BAIA** 6:40
(Ary Barroso)
- 8 MANHA DE CARNAVAL
(MORNING OF THE CARNAVAL)**
(Luiz Bonfá)

1 - 7

Stan Getz, tenor sax; Charlie Byrd, guitar; Keter Betts, bass;
Gene Byrd, bass and guitar; Buddy Deppenschmidt, drums;
Bill Reichenbach, drums.

Recorded February 13, 1962 in Pierce Hall, All Souls Unitarian
Church, Washington, D.C.

Recording Engineer: Ed Green

- 9 BALANCO NO SAMBA** 3:01
(STREET DANCE)
(Gary McFarland)
- 10 MELANCOLICO (MELANCHOLY)** 4:40
(Gary McFarland)
- 11 ENTRE AMIGOS** 2:57
(SYMPATHY BETWEEN FRIENDS)
(Gary McFarland)
- 12 CHEGA DE SAUDADE** 4:15
(NO MORE BLUES)
(Antonio Carlos Jobim - Vinicius de Moraes)
- 13 NOITE TRISTE (NIGHT SADNESS)** 4:55
(Gary McFarland)
- 14 SAMBA DE UMA NOTA SO** 3:25
(ONE NOTE SAMBA)
(Antonio Carlos Jobim - Newton Mendonça)
- 15 BIM BOM** 4:30
(Joao Gilberto)

8 - 15

Stan Getz, tenor sax; Doc Severinsen, Bernie Glow or Joe
Ferrante, Clark Terry or Nick Travis, trumpets; Ray Alonge,
French horn; Tony Studd, Bob Brookmeyer or Willie Dennis,
trombones; Gerald Sanfina or Ray Beckenstein, flute; Eddie
Caine, alto flute; Ray Beckenstein and/or Babe Clark and/or
Walt Levinsky, clarinets; Romeo Penque, bass clarinet; Hank
Jones, piano; Jim Hall, guitar; Tommy Williams, bass;
Johnny Rae, drums; José Paulo, tambourine; Carmen Costa,
cabaça.

Arranged and conducted by Gary McFarland.

Recorded August 27-28, 1962 in New York at Columbia 30th
St. Studio.

Recording Engineers: George Kneurr and Frank Laico.

DISC TWO

[1] **SAMBALERO** 2:08
(Luiz Bonfá)

[2] **SO DANCO SAMBA** 3:36
(**I ONLY DANCE SAMBA**)
(Antonio Carlos Jobim - Vinícius de Moraes)

[3] **INSENSATEZ (HOW INSENSITIVE)** 3:20
(Antonio Carlos Jobim - Vinícius de Moraes)

[4] **O MORRO NAO TEM VEZ** 6:52
(Antonio Carlos Jobim - Vinícius de Moraes)

[5] **SAMBA DE DUAS NOTAS** 4:16
(**TWO NOTE SAMBA**)
(Luiz Bonfá)

[6] **MENINA FLOR** 4:08
(Luiz Bonfá - Maria Toledo)

[1] - [4] and [9]

Stan Getz, tenor sax; Luiz Bonfá, guitar; Antonio Carlos Jobim, guitar (piano on *Insensatez*); George Duvivier, Tommy Williams, basses; Paulo Ferreira, Jose Carlos, drums; Maria Toledo, vocal.

[5] - [7] and [11]

Stan Getz, tenor sax; Luiz Bonfá, guitar; Don Payne, bass; Paulo Ferreira, drums; Maria Toledo, vocal.

[8] and [10]

Stan Getz, tenor sax; Luiz Bonfá, guitar; Don Payne, bass; Dave Bailey, Paulo Ferreira, drums.

Recorded February 8, 9 and 27, 1963 at Webster Hall, New York.

Recording Engineers: Bob Simpson, Ray Hall and Phil Ramone.

[7] **MANIA DE MARIA** 2:42
(Luiz Bonfá - Maria Toledo)

[8] **SAUDADE VEM CORRENDO** 3:37
(Luiz Bonfá - Maria Toledo)

[9] **UM ABRACO NO GETZ** 4:22
(**A TRIBUTE TO GETZ**)
(Luiz Bonfá)

[10] **EBONY SAMBA** - second version 4:33
(Luiz Bonfá)

[11] **EBONY SAMBA** - first version 3:49
(Luiz Bonfá)

[12] **TRIBUTE TO STAN** 2:55
(Baden Powell)

[12]

Personnel, recording date and location unknown.

DISC THREE

- 1 THE GIRL FROM IPANEMA** 5:21
(Antonio Carlos Jobim - Vinicius de Moraes - Norman Gimbel)
- 2 DORALICE** 2:43
(Dory Caymmi - Laurindo Almeida)
- 3 PARA MACHUCAR MEU CORACAO (TO HURT MY HEART)** 3:03
(Ary Barroso)
- 4 DESAFINADO** 4:11
(Antonio Carlos Jobim - Newton Mendonca)
- 5 CORCOVADO (QUIET NIGHTS)** 4:14
(Antonio Carlos Jobim - Gene Lees)
- 6 SO DANCO SAMBA (I ONLY DANCE SAMBA)** 3:37
(Antonio Carlos Jobim - Vinicius de Moraes)
- 7 O GRANDE AMOR** 5:25
(Antonio Carlos Jobim - Vinicius de Moraes)

- 8 VIVO SOHANDO (DREAMER)** 2:53
(Antonio Carlos Jobim)
- 9 CORCOVADO (QUIET NIGHTS)** 2:28
(Antonio Carlos Jobim - Gene Lees)
- 10 IT MIGHT AS WELL BE SPRING** 4:21
(Rodgers - Hammerstein II)
- 11 EU E VOCE (ME AND YOU)** 2:27
(Carlos Lyra - Vinicius de Moraes)
- 12 ONLY TRUST YOUR HEART** 4:24
(Benny Carter)
- 13 TELEPHONE SONG** 1:52
(Menescal - Boscoli - Gimbel)
- 14 SAMBA DE UMA NOTA SO (ONE NOTE SAMBA)** 3:14
(Antonio Carlos Jobim - Newton Mendonca)

1 - 8

Stan Getz, tenor sax; Antonio Carlos Jobim, piano; Joao Gilberto, guitar and vocal; Tommy Williams, bass; Milton Banona, drums; Astrud Gilberto, vocal.

Recorded March 18-19, 1963 in New York at A & R Studios.
Recording Engineer: Phil Ramone.

9 - 14

Stan Getz, tenor sax; Astrud Gilberto, vocals; Gary Burton, vibes; Gene Chericco, bass; Joe Hunt, drums. On *Corcovado*, *It Might As Well Be Spring*, *Eu E Voce* and *The Telephone Song* add Kenny Burrell, guitar and Helcio Milito, drums.

Live material recorded May 22, 1964 in New York. Astrud Gilberto's vocals recorded at later dates at Rudy Van Gelder's (see Phil Schaap's commentary).
Recording Engineer: Rudy Van Gelder.

DISC FOUR

- 1 CORCOVADO (QUIET NIGHTS)** 5:12
(Antonio Carlos Jobim - Gene Lees)
- 2 MENINA MOCA (YOUNG LADY)** 5:40
(Luis Antonio)
- 3 ONCE AGAIN (OUTRA VEZ)** 6:40
(Antonio Carlos Jobim)
- 4 WINTER MOON** 5:17
(Laurindo Almeida - Portia Nelson)
- 5 DO WHAT YOU DO, DO** 4:33
(Laurindo Almeida - Jeanne Taylor)

- 6 SAMBA DA SAHRA** 4:52
(SAHRA'S SAMBA)
(Laurindo Almeida)
- 7 MARACATU-TOO** 4:59
(Laurindo Almeida - Stan Getz)
- 8 EU E VOCE (ME AND YOU)** 4:15
(Carlos Lyra - Vinicius de Moraes)
- 9 CORCOVADO (QUIET NIGHTS)** 5:39
(Antonio Carlos Jobim - Gene Lees)
- 10 THE GIRL FROM IPANEMA** 6:31
(Antonio Carlos Jobim - Vinicius de Moraes -
Norman Gimbel)

1 - 7

Stan Getz, tenor sax; Steve Kuhn, piano; Laurindo Almeida, guitar; George Duvivier, bass; Dave Bailey, drums; Edison Machado, Jose Soarez, Luiz Parga, Jose Paulo, percussion.
Recorded March 21-22, 1963 at Webster Hall in New York.
Recording Engineer: Bob Simpson.

8 - 10

Stan Getz, tenor sax; Joao Gilberto, guitar and vocal; Gary Burton, vibes; Gene Cherico, bass; Joe Hunt, drums; Astrud Gilberto, vocal.
Recorded October 9, 1964 at Carnegie Hall in New York.
Recording Engineer: Bob Simpson.

Original sessions produced by Creed Taylor
Produced for reissue by Richard Seidel, Seth Rothstein and Phil Schaap
Digitally remastered by Tom "Curly" Ruff and Dennis Drake, PolyGram Studios, USA
Tape vault research by Phil Schaap
All audio sources restored by Phil Schaap
Original design by Tom & Ellie Hughes, Hughes Group
Design Adaptation: Mitchell Kanner and Helen Namm
Cover photo of Stan Getz by Roy De Carava
Program notes by Neil Tesser
Special thanks to Stan Getz, Steve Getz, Creed Taylor, Kathleen Brown, Andrew Nicholas, Joe Quirk, Pat Ryan, Michael Bays, Mitchell Kanner, John Bolowsky, Karen Fisher, Charles Morlishvili, Leonor Moreano and Fran Cosgrove.

823 611-2

Printed in U.S.A.

© 1989 PolyGram Records, Inc.





STAN GETZ

The Girl From Ipanema

THE BOSSA NOVA YEARS



0 422-823611-2 7

823 611-2

Featuring Antonio Carlos Jobim • Joao Gilberto • Astrud Gilberto
Charlie Byrd • Luiz Bonfá • Laurindo Almeida • The Gary McFarland Orchestra

DISC ONE

- 1 DESAFINADO
- 2 SAMBA DEES DAYS
- 3 O PATO (The Duck)
- 4 SAMBA TRISTE
- 5 SAMBA DE UMA NOTA SO (One Note Samba)
- 6 E LUXO SO
- 7 BAIA
- 8 MANHA DE CARNAVAL (Morning Of The Carnival)
- 9 BALANCO NO SAMBA (Street Dance)
- 10 MELANCOLICO (Melancholy)
- 11 ENTRE AMIGOS (Sympathy Between Friends)
- 12 CHEGA DE SAUDADE (No More Blues)
- 13 NOITE TRISTE (Night Sadness)
- 14 SAMBA DE UMA NOTA SO (One Note Samba)
- 15 BIM BOM

DISC TWO

- 1 SAMBALERO
- 2 SO DANCO SAMBA (I Only Dance Samba)
- 3 INSENSATEZ (How Insensitive)
- 4 O MORRO NAO TEM VEZ
- 5 SAMBA DE DUAS NOTAS (Two Note Samba)
- 6 MENINA FLOR
- 7 MANIA DE MARIA
- 8 SAUDADE VEM CORRENDO
- 9 UM ABRACO NO GETZ (A Tribute To Getz)
- 10 EBONY SAMBA (Second Version)
- 11 EBONY SAMBA (First Version)
- 12 TRIBUTE TO STAN

DISC THREE

- 1 THE GIRL FROM IPANEMA
- 2 DORALICE
- 3 PARA MACHUCAR MEU CORACAO (To Hurt My Heart)
- 4 DESAFINADO
- 5 CORCOVADO (Quiet Nights)
- 6 SO DANCO SAMBA (I Only Dance Samba)
- 7 O GRANDE AMOR
- 8 VIVO SOHANDO (Dreamer)
- 9 CORCOVADO (Quiet Nights)
- 10 IT MIGHT AS WELL BE SPRING
- 11 EU E VOCE (Me And You)
- 12 ONLY TRUST YOUR HEART
- 13 TELEPHONE SONG
- 14 ONE NOTE SAMBA (Samba De Uma Nota So)

DISC FOUR

- 1 CORCOVADO (Quiet Nights)
- 2 MENINA MOCA (Young Lady)
- 3 ONCE AGAIN (Outra Vez)
- 4 WINTER MOON
- 5 DO WHAT YOU DO, DO
- 6 SAMBA DA SAHRA (Sahra's Samba)
- 7 MARACATU-TOO
- 8 EU E VOCE (Me And You)
- 9 CORCOVADO (Quiet Nights)
- 10 THE GIRL FROM IPANEMA

Original sessions produced by Creed Taylor • Produced for reissue by Richard Seidel, Seth Rothstein and Phil Schaap

Digitally remastered by Tom "Curly" Ruff and Dennis Drake, PolyGram Studios, USA.

NOTES AND FULL DISCOGRAPHICAL INFORMATION ENCLOSED

Compilation © 1989 PolyGram Records, Inc. Manufactured and Marketed by PolyGram Classics/A Division of PolyGram Records, Inc., New York, New York, New York. All Rights Reserved.
Unauthorized Copying, Reproduction, Hiring, Lending, Public Performance and Broadcasting Prohibited. Printed in U.S.A.

PolyGram